

FROM THE EDITOR

The 2015 issue of *African Music* (Volume 10, Number 1) marks the ninth issue of this journal since it was re-launched under my tenure as Director of ILAM and as its editor in 2007 with Volume 8, Number 1. So many exciting things have happened at ILAM over the nine years since then, but having *African Music* back in circulation with each issue offering high quality examples of research on the music of Africa and its diaspora is among the most important; it has contributed greatly to maintenance of ILAM's place in the global arena as a research institute and African music heritage archive. The unfailing support of the editorial board and other scholars who serve as peer reviewers is deeply appreciated by myself as editor and by our contributors who learn much from the expert feedback they are given. Bringing each issue to fruition year after year is a challenging task, but never fails to be fascinating and rewarding. This year is no exception. Thanks are extended to the contributors, to the peer reviewers for their constructive comments, and to Elijah Madiba, ILAM's sound engineer and Jane Burnett, graphic designer, for their assistance with preparation of this issue.

The geographic range of the eight articles found herein—and the audio and video recordings provided for readers edification on the DVD accompanying this journal—moves from Cape Verde (Hurley-Glowa) to Saharawi refugees in Algeria (Gimenez Amoros), to Ghana (Webb), to Zimbabwe (Eyre, Perman, Tracey) and finally to South Africa (Madalane, Dargie). In this collection of articles five cohere in their focus on in-depth historical research combined with technical analysis of particular emergent popular styles and their performance techniques (Hurley-Glowa, Gimenez Amoros, Webb, Eyre, and Madalane). Andrew Tracey's detailed technical analysis of the form, structure and composition techniques of mbira music found throughout southern Africa, previously only accessible from ILAM's *Symposium Papers*, is published here to present to a wider audience his original seminal analysis that established the 'system' of the mbira. Perman's study of the fates of the *mbira dzaVaNdau* and the *mbira dzavadzimu* since 1914, when an Ndau mbira player was privileged to study at the Hampton Institute in the USA, contributes to knowledge of the little-known Ndau mbira while it examines the reasons historically and pedagogically for the present popularity of the *mbira dzavadzimu* in Zimbabwe and abroad.

Dargie's interesting account of the discovery of eight early (1917) shellac disc recordings held at the Lautarchiv, Humboldt University, Berlin, of a Xhosa prisoner of war gives readers a reconstruction of conditions for a black South African captured while serving in WWI and analysis of the four songs he chose to sing for the German ethnologist documenting African culture by recording war prisoners. Readers may also find of interest the research techniques of the time and the contrasting fates—during the same historical moment—of Ndau mbira player, Columbus Simanga (informant for Natalie Curtis at the Hampton Institute) and the Xhosa prisoner of war in Berlin, Joseph Ntwanambi, recorded by German scholar, Wilhelm Doegen and the Odeon Record Company while detained at the Ruhleben prisoner of war camp.

Of particular interest is the scope of historical research evidenced in Hurley-Glowa's account of the various influences of the slave trade, the whaling industry and Cape Verdians who left and came back on musical genres that have emerged on Cape Verde. Her overview of *Kriolu* styles and the historical flows that produced them contributes significantly. Gimenez Amoros presents information on the little known plight of the north African country, Western Sahara, still struggling to gain independence from Morocco, and Saharawi people stuck in refugee camps in Algeria since 1974. Elements of the syncretic form *Azawan* that combines composition and performance techniques of *Haul*, the ancient modal music of Saharawi tradition, and messages about Saharawi nationalism are laid out by the author. His effort to learn to play *Haul* music and understand its compositional techniques and his collaboration with global Saharawi artist, the late Mariem Hassan (1958-2015), strengthen his grasp of Saharawi culture and the contemporary music it has produced.

Our cover image is from Gavin Webb's presentation on the band Wulomei and how its music and stage presence have served as an articulation of Ga identity in Ghana. Webb states his intentions for his article are to address the lack of scholarship devoted to Ga folk music and its influence in Ghana and to carefully examine the effects of urbanization, marginalization and social transformation for how they "led to the strategic reconfiguration of heterogeneous artistic and cultural elements—foreign and local, old and new—for the purposes of promoting a Ga cultural renaissance through this stylistic and deeply symbolic artistic display" (54) as realized in the group known as Wulomei. Inspired by Stuart Hall and James Clifford, Webb skilfully grounds his analysis of the significance of Wulomei within the Ga community in the concept of *articulation*. I predict this article will be found on reading lists of ethnomusicology students for its lucid presentation of how the concept *articulation* allows the flexibility needed when considering complicated historical flows and nuanced foreign and local influences on the emergence of any given popular music style.

The articles in this issue go far to dispel the fear that ethnomusicologists are no longer fulfilling the mandate of the discipline to do historical research. Carefully contextualized ethnographic studies that present abundant historical data to support their assertions of how each particular style under scrutiny emerged are found in Hurley-Glowa's article on the emergence of *Kriolu* music in Cape Verde; in Gimenez Amoros' article on the emergence of *Azawan* in the Saharawi refugee camps in Algeria; in Webb's carefully theorized analysis of the emergence of Wulomei in Accra; in Eyre's first-hand account of Thomas Mapfumo's artistry and the personalities and musical abilities that made the music of Mapfumo and the Blacks Unlimited what it became; in Perman's thorough look at the differences between *mbira dzaVaNdau* and *mbira dzavadzimu* and how that determined their fates, given developments fostered by ethnomusicologists; and finally, Madalane's detailed description of the personalities and musical elements that created the unique Tsonga disco style in South Africa—all of these authors have discussed the interaction of local traditions with the creativity of individual musicians in relation to historical encounters and realities and how

these elements worked to produce popular styles—except the case of the two mbiras from Zimbabwe, where it is the popularity of the instrument itself that is considered. We step a bit outside the norm for articles in this journal by publishing the work of music journalist Banning Eyre drawn from his recently published *Lion Songs* (2015). Masterfully written and grounded in years of experience performing with Thomas Mapfumo and the Blacks Unlimited, Eyre's article shares an abundance of interview data and consideration of relevant existing publications that substantiate his analysis. Finally, Veit Erlmann's review essay on three recent books on Malian music published in 2009, 2013 and 2015 respectively, provides great insight into contemporary thought on political and social realities in Mali and how they have influenced Malian music and musicians. It is a must-read.

Once again my clarion call: researchers with collections of field recordings are urged to consider depositing them at ILAM where they will be processed and preserved according to international audiovisual archiving standards. Research projects utilising ILAM's holdings and research affiliations are always welcomed at ILAM. Finally, submissions from primary research on African music and music with its roots in Africa are being accepted for Volume 10, number 2 (2016). Instructions for authors are found on the inside front cover of this journal and the 'Author Guidelines' are available for download from www.ru.ac.za/ilam; if you have questions about any of the above, feel free to contact me at d.thram@ru.ac.za.

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